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THE UNIVERSITY OF ALBERTA

A STUDY OF SELECTED SECULAR AND RELIGIOUS SONGS OF
JOHN DOWLAND

by

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AN ESSAY

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INTRODUCTION

How hard an enterprise it is in this skilled and curious age to commit our private labours to the publicke view, mine own disability, and others hard success do too well assure me: and were it not for the love I bear to the true lovers of musicke, I had concealed these my first fruits, which how they will thrive with your taste I know not, howsoever the greater part of them might have been ripe by their age.

With these words addressed "to the Courteous Reader," John Dowland began the Preface to his first book of lute songs, published in 1597. "This volume marks the inception of the English school of lutenist song-writers."¹ With this volume and the three to follow, John Dowland developed English solo song to a degree never before attained, and reached again only with Purcell.

The life-span of the ayre was relatively short, beginning as it did in 1597, and declining slowly about thirty years later. During this time, "John Dowland alone has real stature, and as a composer of songs, dominates the beginning of the century."² "He was the greatest song-writer of his time--indeed one of the greatest of all time."³

¹Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton and Co. Inc., 1941), p. 200.

²Ian Spink, English Song from Dowland to Purcell (London: B. T. Batsford Ltd., 1974), p. 37.

³Lang, p. 203.

CHAPTER 1

A BIOGRAPHY OF JOHN DOWLAND

It seems certain that John Dowland was born in 1563, since he himself states in his foreword to A Pilgrimes Solace, published in 1612, "being I am now entered into the fiftieth year of mine age." Another reference in a lute text-book also points to 1563 as his birth-date.¹ It is not, however, known where he was born, although Westminster, on the basis of a passage in The History of the Worthies of England by Thomas Fuller, as quoted by Poulton,² seems a likely possibility.

Very little is known about Dowland's early life, perhaps because of, as Poulton suggests, "a desire that the comparatively humble condition of his family should remain hidden."³

In 1580, when he was seventeen, he went to Paris "in the service of Sir Henry Cobham,"⁴ Ambassador to France.

¹Diana Poulton, John Dowland (Berkeley and Los Angeles: University of California Press, 1972). See p. 21 for further explanation.

²Poulton, p. 19.

³Ibid., p. 26.

⁴Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Dowland, John," by E. H. Fellowes.

During his stay in France, Dowland became a Catholic. He later explained his conversion as mere youthful impressionism, and he believed for most of his life that his Catholicism had an adverse effect upon his advancement as a musician. He must certainly also have been affected by contemporary French thought--humanistic influences in music, and the growing popularity of the lute.¹

Sometime after 1584, he returned to England, and married. The identity of the lady remains a mystery, and only a few casual references to her in letters--"(the Lantgrave of Hesse) who sent a ring into England to my wife valued at .20 sterling,"²--remind us of her existence.

On July 5, 1588, John Dowland was granted the degree of Bachelor of Music, from Christ Church, Oxford. He later received the same degree from Cambridge.

The earliest recorded public performance of John Dowland's music occurred on November 17, 1590, when Robert Hales sang, "His golden locks time hath to silver turned." And in 1592, the first documentation appeared of his playing for the Queen in an entertainment at Sudeley. This is also the earliest record of his long-standing plea for Court recognition.

¹See Poulton, p. 26.

²From a letter to Sir Robert Cecil November 10, 1595, quoted in Poulton, pp. 37-40.

When he failed once again in 1594 to gain a court position, he planned a journey to Germany and Italy. "My religion was my hindrance; whereupon my mind being troubled, I desired to get beyond the seas."¹

Dowland returned to England in 1596. In the same year, some of his lute music appeared in print for the first time in William Barley's A New Booke of Tabliture. Dowland was angered by the inaccuracies, and expressed his resentment in his preface to his first book of songs. "There have been divers Lute-lessons of mine lately printed without my knowledge, false and imperfect."

Poulton says this about the publication of the first book of lute songs:

That he chose the year 1597 in which to publish his first collection probably resulted from the realization that, after the second failure to secure an appointment at Court, his career had reached a critical point, and that some special effort was needed to maintain himself in public favour after his absence abroad.²

This collection was most favourably received, and was reprinted several times. It is interesting to note that in the preface, he confines his explanation of his travels to his wish for more study--there is no mention of religious persecution.

¹Letter to Sir Robert Cecil, November 10, 1595.

²Poulton, pp. 48-49.

In 1598, Dowland received the most outstanding offer of his career as a professional musician--lutenist at the Court of Christian IV of Denmark. For this he was to earn 500 thalers a year--a most generous salary.

The exact cause of the problems encountered by Dowland at the Court are not known. Nonetheless, after 1601 court records show "an unhappy tale of wages drawn in advance, leave overstayed and final dismissal."¹

In 1600, his second book of lute songs was published and in 1603, the third. In 1604, "Lachrimae or Seven Teares" appeared, and in this year he had also another opportunity to play before the Queen, still not, however, achieving a Court position.

Sometime in 1604 he returned to Denmark, and further financial problems. Following his dismissal in February 1606, he eventually obtained a post as lutenist to Lord Howard de Walden. In 1609, he published a translation of Andrew Ornithoparcus: His Micrologus, Varietie of Lute Lessons and A Musically Banquet in 1610, and A Pilgrimes Solace in 1612.

In 1612 he finally achieved the coveted position at Court. His musical output had by this time diminished,

¹Poulton, p. 54.

and he seems to have spent the remaining years of his life rather quietly. One finds the odd mention of him in contemporary writings about music, and it is evident that he maintained his good reputation until his death. From 1622 he is referred to as Dr. John Dowland, although where and when this degree was conferred is not known. He died early in 1625--the exact date is uncertain¹--but he was buried on February 20 at St. Anne, Blackfriars.

Because of his voluminous correspondence and the long prefaces to his song collections, the character of John Dowland is perhaps more accessible than those of some of his contemporaries. Poulton makes some interesting and astute observations, and a review of these seems in order.

Two things about the man stand out before all others: his undeniable prowess as a lutenist and his obsession with thoughts of religious persecution. Until 1612, he blamed his Catholicism for his failure to obtain a Court position. However, a look at historical fact causes a different interpretation to be reached.

Elizabeth, although forced in 1581 to increase the penalties against Catholics, held a more tolerant view in private. In fact, in 1571, after the proclamation of Pope Pius V which denounced "Elizabeth, Pretended Queen of

¹See Poulton, p. 87.

England,"¹ and released Catholic subjects from allegiance to her, she made the following public declaration:

Her Majesty would have all her loving subjects to understand that as long as they shall openly continue in the observation of her laws and shall not willingly and manifestly break them by their open acts, Her Majesty's meaning is not to have any of them molested by any inquisition or examination of their consciences in causes of religion . . . being very loth to be provoked by the overmuch boldness and wilfulness of her subjects to alter her natural clemency into a princely severity.²

One might also note that William Byrd, although known to be a strong Catholic, and prosecuted for it, was for many years a member of the Chapel Royal.³

Dowland was also allowed to leave the country several times, although Catholics generally had to receive special permission. And when he did leave, rather than going to a place sympathetic to his supposed religious views, he visited instead two German Protestant noblemen.⁴ The godfather of his son Robert was Sir Robert Sidney, a staunch Protestant.⁵ And Dowland received a degree from Oxford, although it is clear that no practising Catholics at this time could hope to attain any sort of university diploma.⁶

¹Encyclopedia Britannica, 15th ed., s.v. "History of Philosophical Humanistic Scholarship," by Georges Paul Gusdorf, 1170-79.

²Sir J. E. Neale, Elizabeth I and Her Parliaments 1559-1581 (London: J. Cape, 1953), p. 192.

³Poulton, p. 41. ⁴*Ibid.*, p. 43.

⁵*Ibid.*, p. 42. ⁶*Ibid.*

It seems certain that John Dowland at a young age was attracted to the pomp and ceremony of the Catholic church,¹ but that his religion never meant much to him one way or another except as a convenient scapegoat for a disappointed ambition.

His frightened complaining to Sir Robert Cecil in 1595 speaks eloquently of a man lacking some courage and conviction. His complete silence about his early life, the virtual ignoring of his wife, and his exaggerated expressions of gratitude to members of the nobility in some of his prefaces, reveal a certain snobbery.

Elizabethan melancholy, that fashionable affectation, is revealed in much of his music, and particularly clearly in his lute songs. This phenomenon of excessive sadness has been attributed to the poor nutrition of the times. It seems that Dowland's disappointment at Court only strengthened this depressive side of his personality.²

As Poulton says, Dowland's temperament was as complex and as full of contradictions as the age in which he lived. Immensely self-centered and highly emotional, with a just appreciation of his own powers, but with an almost childishly irritable reaction to criticism; subject from time to time to attacks of melancholy; a man with large ambitions.³

But above all else, he was a great lutenist. Con-

¹Poulton, p. 44.

²See Poulton, p. 78.

³Ibid., p. 43.

temporary writings make haste to praise him for his prowess, and indeed, it seems his reluctance to re-publish his lute-lessons after the Barley edition appeared was due, not to laziness, but to an unwillingness to impart any secrets of what he knew himself to be a master.¹ It is my opinion that the development of the lute-song may be attributed not only to Dowland's skill as a composer, but also to his great knowledge and love of the lute. A complex man he was indeed, but also a genius, and that is perhaps of more importance.

¹Poulton, p. 65.

CHAPTER II

SOCIAL AND MUSICAL FACTORS INFLUENCING
THE DEVELOPMENT OF THE
LUTE AYRE

Whether music reflects the spirit of an age, or helps to create it, or is an independent outgrowth, are questions long pondered by scholars.¹ Suffice it to say, "music cannot exist in isolation from the normal course of history and the evolution of social life."² Since such intertwining and juxtaposition is inevitable, "music is a conventional utterance, assuming in different periods the forms to which it is constrained by its relation to other existing conditions of life."³

After the close of the Middle Ages, the social history of the English music was affected by three related phenomena: the diffusion of humanistic teaching, the Protestant Reformation and the gradual evolution

¹See F. Blume, Renaissance and Baroque Music. A Comprehensive Survey (New York: W. W. Norton and Co. Inc., 1967), Chapter 1, "The Idea of 'Renaissance.'"

²Henry Raynor, A Social History of Music from the Middle Ages to Beethoven (London: Barrie and Kenkins Ltd., 1972), p. 13.

³D. N. Ferguson, A History of Musical Thought (London: Kegan Paul, Trench, Trubner and Co. Ltd., 1935), p. v.

of a musical public. Patronage was an essential condition of English music-making in the Renaissance.¹

Life in England during the reign of Queen Elizabeth was relatively stable. There was for the most part an attitude of tolerance toward affairs of church and state. The country was prospering because of expanding trade and commerce, and increased intercourse with other European nations brought an influx of ideas and influences. Humanistic philosophy, a literary renaissance beginning in Italy, with its emphasis on individualism, affected the education, manners, mores and thoughts of an ever-increasing number of people. "Humanistic scholarship . . . inspires a mental and moral attitude that is characteristic of the West--an attitude that makes human consciousness the alpha and omega of all thinking."² The effect of humanism upon music was as profound as that upon literature. "In the Elizabethan era, music was patently of social usefulness. It was also a support to and extension of the word."³

With the Reformation came an increased acceptance

¹E. D. Mackerness, A Social History of English Music, Studies in Social History (London: Routledge and Kegan Paul, 1964), p. 48.

²Encyclopedia Britannica, s.v. "Humanistic Scholarship."

³Percy M. Young, A History of British Music (London: Ernest Benn Ltd., 1967), p. 119.

of the use of the vernacular in music, and a decline of the influence of the church in musical life. "No composer of the period found it possible to restrict his output to work for the church."¹

As the centre of musical patronage moved from the church to the Court, there appeared a new group of wealthy patrons. This, of course, originated with Elizabeth, who was herself a talented amateur musician. She said: "I maintain at least sixty musicians, and in my youth I danced very well, composed ballets and music, and played and danced them myself."² Until the end of her life, she was a generous and enthusiastic supporter of the arts.

It was at this time that the profession of "musician" appeared. "The shift of the musical centre of gravity . . . established music as a real profession even though the numbers who could be employed in it were necessarily limited."³ Royal encouragement and an increase in the number of educated and aware amateurs⁴ guaranteed a large public demand for this new profession.

¹Raynor, p. 98.

²M. C. Boyd, Elizabethan Music and Music Criticism, 2nd. ed. (Philadelphia: University of Pennsylvania Press, 1962), p. 7.

³Raynor, p. 98.

⁴See David Price, "The Elizabethan Household and its Musical Education," The Consort (1976): 193-99.

The lute song, or ayre, was a peculiarly English product, in spite of the French origin of its name. By ayre we mean that "English song in which the accompaniment is carefully composed yet pure subsidiary to the solo voice."¹ This distinguishes it from the madrigal, and although there are similarities between the two forms, the differences were quite clear to the musicians of the period.² Morley, in his Plaine and Easie Introduction to Practicall Musicke also uses the word ayre to mean characters of keys: "every key hath a peculiar ayre proper unto itself."

Many of the lute songs were written to be performed in several ways, as John Dowland states in the preface to his first book of ayres: "So made, that all the parts together, or either of them severally, may be sung to the Lute, Orpherion, or Viol de gambo." However, Spink makes the point that"

Although Dowland provided an alternative partsong version . . . such highly personalized sentiments presuppose a solo singer, and there is evidence that some of the partsong arrangements are adaptations of instrumental accompaniments. For not only are they virtually inappropriate in many cases, technically they are often unsatisfactory.³

Spink also cites specific instances of the lute's "idioma-

¹Bruce Pattison, Music and Poetry of the English Renaissance (London: Methuen and Co., 1948), p. 113.

²See Pattison, p. 116.

³Spink, p. 16.

tic treatment," which make quite clear the original intention of the accompaniment. This alternative arrangement was probably a sop to popular demand for part-singing, and, in fact, had its own importance at that time, as Campion states in his preface to his second book of ayres (1613), "Yet doe we daily observe, that when any shall sing a Treble to an Instrument, the standers by wil be offring at an inward part out of their owne nature; and true or false, out it must, though to the perverting of the whole harmonie."

The ayres were printed with the top voice and instrumental accompaniment on one side of the page, and the other parts arranged north, south, east or west on the other so that the performers could read comfortably from one score.

"The lute seems to have been the standard instrument of accompaniment, while the bass viol was normally used in conjunction with it, to double the vocal bass part."¹ Although the composers of lute ayres were, for the most part themselves accomplished lutenists, "the choice of the lute as the usual accompanying instrument meant simply that the airs were regarded as popular songs that amateurs could amuse themselves by singing."²

¹Gustave Reese, Music in the Renaissance (New York: W. W. Norton and Co. Ltd., 1959), p. 836.

²Pattison, p. 116.

Arnold Dolmetsch, who was largely responsible for the revival of interest in old English music, says this of the lute:

During the fifteenth, sixteenth, and greater part of the seventeenth centuries, the lute was considered the best and most perfect of musical instruments; all the musicians played it. It was the foundation of instrumental music as well as the indispensable companion of vocal music. In some form or another it is as old as the art of music, that is to say as old as civilization itself. It was in use in ancient Egypt and in the East, its name being derived from the Arabic Al'ud. It attained its greatest perfection in Western Europe between 1500 and 1650, then quickly lost its popularity, and only left us with a very degenerate offspring--the mandolin.¹

The lute "is an instrument capable of utmost expressiveness and beauty of tone, but requiring great artistry and technical skill."² It has a pear-shaped body, with a neck of the same length. The back is "built of very thin strips of cypress or other light sonorous wood, called the ribs, glued edge to edge; the joints are strengthened by strips of paper or parchment stuck over them."³ Wooden blocks hold the pointed ends of the ribs, and the upper one also provides a support for the bridge. The table is of pine, "carefully chosen for its close and regular grain, and free from knots or any faults."⁴ The sound hole is

¹Arnold Dolmetsch, "The Lute," The Consort, 1980, 371.

²Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Lute," 433-39.

³Dolmetsch, p. 373.

⁴Ibid.

usually an ornate carving of a rose.

Lute strings in Dowland's time were most often of catgut, and were strung in pairs, called courses, with a single treble string. A six-course lute was most often tuned G c f a d' g', referred to as vieill accord, although variations in tuning, as well as the addition of courses, became popular in the 17th century.¹

Lute tablature consists of six lines corresponding to the six courses, and leger lines as required for additional courses. It shows where the fingers are to be placed on the strings and frets to produce the notes. Frets are tuned chromatically, and a system of letters shows which fret is to be used: a for open string, b for the fret above, an interval of a semi-tone, c for two frets above, or a whole tone, etc.²

Signs placed above the staff show the value of notes or chords, and these signs remain valid until replaced by another. | is a whole note, ↑ a half note, ↗ a quarter note, E an eighth, and E a sixteenth.³

Undoubtedly a similarity of form, as well as

¹See Dolmetsch, pp. 371-74, and Grove's, "The Lute," pp. 433-39, for further description.

²See Peter Warlock [Philip Heseltine], The English Ayre (London: Oxford University Press, 1926), p. 19.

³See E. H. Fellowes, The English Madrigal Composers (London: Oxford University Press, 1921), p. 307.

certain contrapuntal devices and harmonic effects used in the lute ayres can be traced in part to the madrigal.

However:

It is from the consort song with "its first singing part" that the contrapuntal element in the serious lutesong derives, rather than the madrigal. Instrumental preludes and interludes between the lines are, of course, transferred to the lute, but the same relationship between voice and accompaniment persists.¹

Spink lists the progression "from the 'freemen's song' of Henry VIII's time, through the simple partsongs of the middle of the century, to the Elizabethan consort song."² "These songs are written for a single boy's voice--treble or 'mean' (alto)--and four instruments, presumably viols, which play a brief introduction, an amorphous accompaniment during the verses and brief interludes between them."³ There are differences, however:

Five parts are more general in the consort as against four in the ayre, and the singing voice, although it may be, is not necessarily the highest of the group . . . [but] is generally given a predominancy over the other parts which resembles the homophonic character of the lutesong and four-part ayre. In the consort song . . . the string accompaniments vary between an independent polyphonic structure, and [an] almost completely chordal structure.⁴

¹Spink, p. 16.

²Ibid.

³F. W. Sternfeld, ed., A History of Western Music, vol. 1: Music from the Middle Ages to the Renaissance (London: Weidenfeld and Nicolson, 1973), p. 325.

⁴Poulton, p. 190.

Exact structural parallels to the latter can be found in the lute song.

It was an accepted practice in England to set words to dance tunes, and this influence, chauvinistically attributed to Dowland's French association, may also be seen in his music. As well, English ballads--"a simple melody, unaccompanied, principally characterized by strong rhythm"¹--influenced several of the ayres. "Lighter songs draw on the tradition of the ballad and the dance; their characteristics are therefore melodic and rhythmic."²

Dowland was, however, affected by humanistic thought during his sojourn in France.³ From the French poet Ronsard and his contemporaries, the Pleiade, came a belief, based upon their studies of ancient Greece, in a "return to classical poetic forms and the exact marriage of words and music."⁴ They advocated solo vocal music and espoused the use of the lute as an accompanying instrument. Sometime around 1570, musique mesuree a l'antique developed "when music was made to follow the longs and the shorts of the syllables as faithfully as possible."⁵

¹John Erskine, The Elizabethan Lyric (New York: The Columbia University Press, 1905), p. 224.

²Spink, p. 17.

³See Poulton, pp. 193-98 for full description.

⁴Ibid., p. 196.

⁵Ibid., p. 197.

Simple strophic songs, with the melody in the top voice, had been in vogue since 1530. These songs, variously called voix de ville, vau de ville or chanson à danser, were cultivated by the Pleiade, because of their "particular emphasis to the structure of the verse."¹ It was in Adrian Le Roy's 1571 publication of songs for solo voice and lute that the term "air de cour" was first used.

Perhaps the main characteristic of the 17th century air de cour is the exceptional freedom of the rhythmic structure. Bar lines to mark a rhythmic beat are dispensed with altogether, and those that are used are generally placed only at the end of a complete musical phrase; . . . the accentuation of the music being dictated entirely by the rhythm of each verbal phrase. The result is a captivating fluidity which resembles the spoken word, allied to a supremely elegant melodic line.²

Fellowes says of the lute composers that:

The subtlety and poetical imagination with which these song-writers varied rhythms are among the most characteristic features of their work; . . . for irregularity and variety of rhythm, as introduced by the English lutenists, are the means of securing an amazing degree of flexibility to the musical settings of the poems. And none of the other lutenists approached Dowland's exceptional skill and taste in this matter.³

Influences of the Italian Camerata and their emphasis upon a monodic recitative style, may also be seen in Dowland's songs, particularly in those of a serious nature. Both the French and Italian schools were striving

¹Poulton, p. 198.

²Ibid.

³E. H. Fellowes, "The Songs of Dowland," Proceedings of the Royal Musical Association, 1929-30, p. 5.

for simplicity and clarity of expression. "The French school was anxious that the rhythm of the music should be correct, the Italian that the emotions should be natural."¹

The lyrics in Dowland's lute songs are of singularly high quality. The identities of most of the poets are unknown: in fact, it is speculated that Dowland may have written some of the poems himself, as Campion did. "Whoever Dowland's anonymous poets were, they rank very high, and he himself had a marvellous ear for the cadence of the English language."²

The measure of a genius is not only his talent for assimilating current trends, but also his ability to transcend them. Dowland's music, characterized as it is by the use of chromaticism to express sorrow, word-painting, (frowned upon by both the Italian and French schools), wonderful melodic lines, faithfulness to the rhythm and sense of the words, accompaniments which reflect and enhance the text, a complete range of expression, from gay to gloomy, cheerful to melancholy, frivolity, poignancy, sorrow, can only be counted with the best. "He justifies the monodists' insistence on the primacy of the text, and yet creates music of the highest quality. No better compromise has ever been reached between music and poetry."³

¹Pattison, p. 127.

²Sternfeld, p. 331.

³Pattison, p. 140.

CHAPTER III

A DISCUSSION OF SELECTED SONGS

The Firste Booke of Songes or Ayres was published in 1597, and dedicated to George Carey, Baron Hunsdon. With this book, a trend was set, which continued for the next twenty-five years. During this time, very little change was engendered, either of content or format. Indeed, this first book contains full-blown examples of Dowland's genius, as in "Come, Heavy Sleep," with its somber use of chromaticism and repetition of phrases. Also included are adaptations of dance tunes--"If My Complaints," for example, also known as "Captain Digorie Piper's Galliard."

"The popularity of this volume, containing twenty-one songs (each with its alternative part-song version), was unprecedented."¹ It was reprinted in 1600, 1603, 1606, and 1613. Poulton also suggests evidence of a 1608 printing.² In the 1606 and 1613 printings, several changes appeared, especially in the lute accompaniments. These revisions are considered by most scholars to have been

¹Fellowes, "Songs of Dowland," p. 8.

²See Poulton, p. 215.

written by Dowland himself. Thurston Dart, in his 1965 revision of the Fellowes' transcriptions (1921), uses both the 1606 and 1613 editions, and incorporates the changes, textual as well as musical.

"Come Again," the seventeenth song, is lighter, showing influence of popular English music in its easy melodic flow. Architecturally, the melody line is perfect--an

Example 1. "Come again," meas. 1-7

VOICE

Come a - gain; Sweet love doth now in - vite,

LUTE

The image shows a musical score for a three-part setting of 'Come Again'. The top staff is for the Voice, with lyrics 'Come a - gain; Sweet love doth now in - vite,'. The middle staff is for a Lute, with a treble clef and a C-clef on the first line. The bottom staff is for a third instrument, with a C-clef on the first line. The music is in a 16th-century style, with a key signature of one flat (B-flat) and a common time signature (C). The score is divided into two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The lute part features a complex, flowing melody with many grace notes and ornaments. The third instrument part is a simple, steady accompaniment.

[illegible]

immediate upward sweep for the invitation, "come again," and a gentle sequential descent during the elucidation, "sweet love doth now invite, thy graces that refrain, to do me due delight." (Ex. 1. meas. 1-7.)

Excitement is created in "To see, to hear, to touch, to kiss, to die," by alternating sequences in the voice and accompaniment. (Ex. 2, meas. 8-12.) The vocal line rises in fourths, and the accompaniment moves step-wise. The rests in the voice, which must be observed by the performer if the text is to be interpreted accurately, create, with the resulting up-beats and accents, a feeling of breathless urgency. This leads to the climax of the phrase, "to die," which is of course, le petit amour.

Example 2. Meas. 8-12

The musical score for Example 2, Measures 8-12, is presented below. The score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The tempo is marked 'C' (Crescendo). The lyrics are: "To see, to hear, to touch, to kiss, to die,". The piano part features a step-wise ascending line in the right hand and a descending line in the left hand. The vocal line features a step-wise ascending line with rests. The piano part includes a 'C' (Crescendo) marking and a 'C' (Crescendo) marking.

Measure	Vocal	Piano RH	Piano LH
8	To see,	C4	C4
9	to hear,	D4	B3
10	to touch,	E4	A3
11	to kiss,	F#4	G3
12	to die,	G4	F#3

A graceful resolving sequence comes to the tonic on "with thee again in sweetest sympathy." (Ex. 3, meas. 13-14.) The word "sympathy" is pointed by the sparser texture provided by syncopation in the alto. A dissonance leading to a doubled third creates an accent, further colouring the text with a sigh-effect.

Example 3. Meas. 13-14

With thee a - gain in sweet - est sym - pa - thy.

13

This arrangement works equally well for the second stanza, particularly the sequence, "I sit, I sigh, I weep, I faint, I die." Thereafter, one notes the usual problems of stróphic-verse setting, with a judicious repetition of words in the last lines, the song does indeed "work," but without the impact of the first two verses. It is interesting to note that in both the 1597 and 1606 song-books, the verses are numbered 1, 2, and then 1, 2, 3, 4; no

acceptable reason for this has been given.¹

There is also a lute-solo, the sixtieth song in Barley's A New Booke of Tabliture (1956) which uses this melody.

The poetry is of a light and pretty nature, showing several common Elizabethan images--the personification of Love in the final verse, for example, and nature images--"her smiles my springs that makes my joys to grow, her frowns the winters of my woe." This is only one of the thousands of poems saturated with the ancient conventions of Chivalry and Courtly Love.² This had its origins in the 11th century, and involves both idealism and escapism, with a lady who is forever cold, a suitor forever true and ardent, and mischievous Love, who seems determined never to cooperate in the smooth running of affairs.³ This is a simple and elegant song, particularly note-worthy for its lovely melody.

Great controversy arose before the publication of The Second Booke of Songs or Ayres.⁴ This had to do with a law-suit involving George Eastland, the publisher, and Thomas Este, the printer. The preface to the second book

¹See Poulton, p. 136.

²Victoria Kingsley, "Do the Words Matter?" The Consort, (1968-1969): 397.

³Ibid.

⁴See Poulton, pp. 244-51.

contains Dowland's usual flowery dedication, in this case "To the Right Honourable the Lady Lucie/Comtesse of Bedford," as well as a poem to Lady Bedford, and an address to "The curteous Reader," by George Eastland.

The book was finally published in 1600, and contained twenty-two pieces, variously grouped as songs to two, three, and four voices. This does not mean, however, that the songs for two voices are intended as duets, when in actual fact, a "sung bassline [only] . . . in all important essentials, doubles the bass of the lute. Just why Dowland should have adopted this form of writing is impossible to say, particularly as it often results in serious distortion of the words in the second vocal line."¹

"Sorrow, sorrow, stay," appears as one of the above-mentioned "songs to two voices." Doughtie notes a similarity of poetic form to that of the fourth and fifth songs, and suggests that perhaps they were used together in a masque or play.² If that were the case, there may have been a dramatic reason in Dowland's original conception. However, because of the introverted morbidity of this song, it will be dealt with as a work for solo voice.

"This fine song is a remarkable example of how Dowland could absorb foreign influences and make use of them at will without ever being overwhelmed by them or being

¹Poulton, p. 252.

²See Doughtie, p. 477.

diverted from his own personal outlook."¹ Declamation after the manner of the Camerata occurs in several places, and as Poulton points out, examples of what Grillo describes as "a Melcdious kind of speech," are also to be found. (Ex. 9, meas. 18-19.)

The song begins with a simple declamation in the voice, and a choral accompaniment clearly outlining the minor. (Ex. 1, meas. 1.) The dissonance created by the suspension in the voice over the second chord of the accompaniment is echoed in the next bar, a consort-like interlude, and noticeably more active. (Ex. 4, meas. 2.)

Example 4. "Sorrow, sorrow, stay," meas. 1-2

VOICE. Sor - row, sor - row, stay, lend

LUTE.

The accompaniment returns again to chords upon the entry of the singer's more intense line. The intensity is

¹Poulton, p. 257.

continued in a section of d minor harmony. (Ex. 5, meas. 4-5.) The suspension over the bar to a diminished chord and a lower neighbouring tone in the melodic minor, lead to the culmination of the first phrase of poetry-- "woeful wretched wight." (Ex. 5, meas. 6.) This is echoed in the bass line of the accompaniment.

A repetition of the word "hence" leads to a section of major/minor juxtaposing harmony. Syncopation in the vocal line and the resulting weakened accentuation gives a free-falling effect to the words "hence, Despair with thy tormenting fears'." This is a subtle bit of word-setting, and interpretation problems may arise unless the personification of "Despair" is clear.

Example 5. Meas. 4-8

[illegible]

Hence, hence, des-pair with thy tor-ment-ing fears:

The combination of the descent from a higher range, and the syncopation, help to create pathos in the plea "do not my poor heart affright." (Ex. 6, meas. 9-10.) Morris says the English composers show "a preference for the

Example 6. Meas. 9-10

do not, O do— not my heart, poor heart af-fright,

harsher forms of discord, especially for false relationships."¹ In measure 10, one sees an example of "false relationship," used here to point the word "heart." This device occurs to even greater effect in the later songs. A Tierce de Picardie, another common idiom of the period, ends the bar.

In the next section, there is an abrupt cessation of polyphony. The feeling of limbo created by the chordal progression C+ to A+ provides an effective context for the bleak declamation by the voice of "pity, pity, pity, pity," which rises a tone in the repetition. (Ex. 7, meas. 11-12.) This juxtaposition of two unrelated chords gives a sense of ambiguity, and is an interesting progression because of the tonal insecurity it creates. The harmonic colour is much the same as that of "false relation."

No less effective is the next bar, where the music suddenly comes to rest on a Bb+ chord. (Ex. 7, meas. 13.) "Dowland loves to modulate from the minor to its relative major. In this way both modes illuminate and heighten each other, for a modulation to the relative major is always felt as an upsurge from which the melody sinks back to its minor compass."² This sense of tonal insecurity further strength-

¹R. O. Morris, Contrapuntal Technique in the Sixteenth Century (Oxford: Clarendon Press, 1922), p. 67.

²Edward E. Lowinsky, Tonality and Atonality in Sixteenth Century Music (Berkeley and Los Angeles: University of California Press, 1962), p. 55.

ens the declamation of the vocal line and the emotion of the text "help now or never."

Example 7. Meas. 11-13

[illegible]

In measures 14-15, (Ex. 8) there occurs an example of what Morris describes as the English predilection for making "the rhythmic accents of each part cross and clash with those of every other part."¹ In this case, the "rhythmical conflict"² is created by a play of three in the vocal line against two in the accompaniment. This unsettled rhythmic effect gives a drawn-out feeling to the repetition, and makes even more poignant the request, "mark me not to endless pain." Fellowes says:

Although fresh time signatures were seldom inserted to

¹Morris, p. 23. ²Ibid.

indicate such changes, rhythms of four pulses were often interspersed with triple measures, either in accordance with the varieties of natural speech-rhythm or under the influence of the thought or feeling created by the words.¹

Example 8. Meas. 14-16

Mark me not to end - less pain, mark me not to end - less pain, A -

14

a	d	a	a	a	a	d	a	a	a	a	c	d	c	a
b	d	b	b	a	d	b	d	b	a	c	a	a	c	d
a	c	c	c	c	a	c	a	c	a	c	a	c	c	b
d	c	a	d	a	d	c	a	d	c	c	a	d	c	

In measures 18 and 19, (Ex. 9) the sparser texture of the accompaniment conveys the hopelessness of "alas I am condemned," and the descending sequence on the melodic minor echoes the first four notes of the phrase. "Broken exclamations on descending thirds"² on "no hope, no help," (Ex. 10, meas. 20-21) lead to another Tierce de Picardie. (Ex. 11, meas. 22.)

¹Fellowes, "Songs of Dowland," p. 5.

²Poulton, p. 257.

Example 9. Meas. 18-19

- las I am con - demn'd, A - las I am con

Figured Bass:
 a d c a d a | b a d a b c c c b c c d a

Example 10. Meas. 20-21

ev - er, No hope, no help there doth re -

20.

Figured Bass:
 a a a c | c a a f e
 b a b d | d a a b c e
 c b c c | e b c e
 c c a a | e c c c
 a a a c | c d a c

The setting of "but down, down, down, down I fall," (Ex. 11, meas. 22) is surely Dowland at his best. Both accompaniment and voice do indeed descend in a most melancholy manner, albeit in parallel fifths. The syncopation in the voice line, the melodic minor scale in the bass, and the long notes values create a strong downward pull. This is a fine example of Dowland's word-painting. Interestingly enough, the voice comes to rest on the leading tone, but the accompaniment resolves to the tonic. The alto voice anticipates the fall with shorter note values at the end of the sequence. Dowland also varies the accompaniment texture in the repetition, although the harmonies remain. The unbarred nature of this section, relying as it does on the rhythm of the text for accentuation, is common to the period, and shows an influence from the madrigal tradition.

Example 11. Meas. 22

The musical score for Example 11, Measure 22, is presented in two systems. The first system shows the vocal line (treble clef) and the lute accompaniment (treble clef). The vocal line features a descending melodic line with syncopation, and the lute accompaniment provides a parallel descending line. The second system shows the vocal line (treble clef) and the lute accompaniment (bass clef). The vocal line continues the descending melodic line, and the lute accompaniment provides a parallel descending line. The score is written in a style typical of the late 16th or early 17th century, with a key signature of one flat and a time signature of common time.

Below the musical notation, the lyrics are written in a stylized font, with some letters in italics. The lyrics are: - main, But down, down, down, down I fall, but down, down, down, down I fall, down,

Below the lyrics, the letters 'a', 'b', 'c', and 'd' are written in a stylized font, indicating the notes of the scale. The letters are arranged in a grid, with 'a' in the first column, 'b' in the second, 'c' in the third, and 'd' in the fourth. The letters are written in a stylized font, with some letters in italics.

Example 13. Meas. 28-29

The musical score for Example 13, measures 28-29, is presented in a single system. The top staff is a vocal line in G major (one sharp) and 3/4 time. It begins with the word "rise" and ends with "I nev - er shall." The middle staff is a lute accompaniment, consisting of a treble and bass staff. The treble staff has a complex rhythmic pattern, and the bass staff has a simpler pattern. The measure number "28" is written in the lower left of the first system.

This song shows much of the special Dowland technique--word-painting, declamation to express a text clearly and forthrightly, lovely melodic lines. The accompaniment, rarely a subordinate partner, serves to reinforce, through texture and harmonic innovation, the sense of the poetry. Characteristic, too, is the choice of poem, which displays Dowland's predilection for the fashionable affectation of Elizabethan melancholy.

"Shall I Sue," demonstrates again Dowland's ability to write a beautiful melody.

The melody is first based on a descending minor third; it then appears in notes of double the original time value; it is later inverted and leads into an ascending scale passage to the note F on the words "shall I strive to a heavenly joy." This is followed immediately by a descending phrase on the words "with an earthly love."¹

This is a subtly effective piece of word-painting. (Ex. 14, meas. 1-6.)

¹Poulton, p. 270.

Example 14. Meas. 1-6

VOICE

Shall I sue shall I seek for grace? Shall I pray

LUTE

1. 3

shall I prove? Shall I strive to a heav'n - ly joy,

With an earth - ly love?

Holst says: "the line that strives to heavenly joy is balanced in the poem by the line that ascends to the cloud, just when Dowland is needing another curving arch to his tune."¹ A variation of measure 5 thus occurs in the penultimate bar (Ex. 15, meas. 10-11) with the voice rising this time to a G--another marvellous bit of word-painting.

Example 15. Meas. 10-11

Or a sigh can as-cend the clouds To at-tain so high.

10

a b c d e f g

Also apparent is the rhythmic flexibility characteristic of Dowland, particularly in measures 8 and 9 (Ex. 16), "the languishing $\frac{6}{8}$ of 'the wounded eye'"² contrasting with the short questions at the beginning of the piece (Ex. 14, meas. 1-4), both of them belying the 3 of the time signature.

¹Imogen Holst, Tune (London: Faber and Faber, 1962), pp. 84-85.

²Ibid., p. 85.

Example 16. Meas. 8-9

bleed - ing heart Or a wound - ed eye,

8.

p

a b c d e f

One notes again that the inspiration for this simple strophic song arose from the first verse. Subsequent verses sing equally well, although without the magic of the first stanza. The poetry once more deals with the idiom of courtly love,¹ but the quick tempo and exquisite melodic flow of the music prevent a disintegration into the self-pitying melancholy expressed in the text.

The Third and Last Booke of Songs was published in 1603, and contains twenty-one ayres--"newly composed to sing to the Lute, Orpharion or viols, and a dialogue for a base and meane Lute with five voices to sing thereto." This volume was dedicated to Sir John Souch, and has an uncharacteristically brief "Epistle to the Reader," which speaks of the success of the first two books of lute-songs, and ad-

¹See note 2 on p. 25 above.

monishes potential critics to make an effort to work together for the common good of all.

Included in this collection is "Weep you no more, sad fountains," one of Dowland's most beautifully expressive songs. The poem, with its rather enigmatic imagery, is also first-rate. Poulton says, "Dowland has freed himself from all conventions of word-painting, and relies on the purely musical perfection of each phrase to express the words."¹ Even more striking is the scarcity of bar-lines. Musical flow is determined by poetic flow, and accents follow the word-rhythms. This gives the entire piece remarkable fluidity from beginning to end. It also implies that accented words were carefully chosen. An interesting example occurs in measure 2 (Ex. 17). "So," because it occurs with the highest note of the phrase, is stressed, and this prominence is increased because of the movement in the alto and a modulation to Bb+.

Also of interest is the canonic treatment of accompaniment and voice, especially the recurring interval of a descending fourth. The device never becomes intrusive or rigid, and provides a gently-moving impetus for the flow of the poetry. (Ex. 18, meas. 6-7.)

¹Poulton, p. 283.

Example 17. Meas. 2-3

need you flow so fast? Look how the snow-y moun-tains,

2.

a c d a b d c d c a b d d f d d c a c c

c a d c a d e c c a a d c

Example 18. Meas. 6-7

View not your weep-ing, That now

6.

a a d b a a a h c c f a a d

d d g b b d f d

c a d c a e a h h a d d

The final line, "that now lies sleeping, softly, now softly lies sleeping," (Ex. 19, meas. 8) is one of the most beautiful pieces of writing in Dowland's work. The voice falls slowly and sequentially from a high g to an f, with syncopation and the descending register creating a

peaceful lullaby mood. The accompaniment echoes some of the sequence and continues in its unobtrusive flow to the last Tierce de Picardie. This is a very fine song, of tender and moving beauty.

Example 19. Meas. 8

lies sleep-ing, that now lies sleep-ing, Soft - ly, soft-ly, now soft - ly lies sleep-ing.

8.

a a d b a a d d a a d d a a a

d c b a e d e f c a d f b a a

d a a d d a c d a c c

d

In 1610, Robert Dowland published a book of collected ayres entitled A Muscicall Banquet. It contained three of his father's songs, including the famous "In darkness let me dwell."

"This astonishingly lovely song stands among the greatest ever written in the English language."¹ The second-rate poetry--Elizabethan melancholy at its blackest--is transcended by Dowland's brilliant melding of text,

¹Poulton, p. 317.

melody, and harmony.¹

Because of many similarities to two other poems set to music by Dowland—"Flow, my tears," and "Mourne, mourne, day is with darkness fled," it has been suggested that Dowland himself was responsible for the poetry. However, the existence of a second verse of "In darkness let me dwell" set to music by Coperario confuses the issue, and no evidence exists to support the claim.²

This song is remarkable for several reasons. One observes first of all, "Dowland's device . . . of employing notes ranging from the longest to the shortest in value as a means of securing immense variety and flexibility of verbal expression in music."³ The lute, with bass viol doubling the lower part, for example, has an introduction of slow, somber chords. (Ex. 20, meas. 1-3.)

In measures 15 and 16 (Ex. 21), to intensify the poetry "my music hellish, jarring sounds to banish friendly sleep," the accompaniment is not only much more active, but also contains the harmonies and dissonances which create an over-all effect of grief and despair. This harmonic reinforcement is used throughout the piece.

¹Poulton, p. 317.

²Ibid., pp. 255-56.

³Fellowes, "Songs of Dowland," p. 19.

Example 20. Meas. 1-3

VOICE.

LUTE.

Example 21. Meas. 15-16

weep, still shall weep, My mu - sic, my mu - sic

a a a a b c d c a a f e a a c c a a
 b c a b e a c d a b e c a e c
 c c c c c a d c a c c

Fellowes speaks with enthusiasm of "the dramatic force of the repetition of the opening passage at the conclusion of the song. It was a complete novelty at the time and a wonderful stroke of genius."¹ Of equal impact is the remarkable ending with the voice on the leading tone, creating a feeling of unrest further intensifying the melancholy of the poetry. (Ex. 22, meas. 33-35.)

Example 22. Meas. 33-35

The musical score for Example 22, measures 33-35, is presented in three staves. The top staff is the vocal line, the middle staff is the lute line, and the bottom staff is the keyboard line. The vocal line has the lyrics "In dark - ness let me dwell." The lute line is marked with measure numbers 33, 34, and 35. The keyboard line is marked with measure numbers 33, 34, and 35. The score shows a variety of musical notations including treble and bass clefs, notes, rests, and bar lines.

In spite of the title of the third book of ayres, a fourth volume of lute-songs appeared in 1612. This was called A Pilgrimes Solace, and again contained twenty-one songs. The book was dedicated to Theophilus, Lord Walden, in whose service Dowland spent some years. Also included is a long address "To the Reader," in which Dowland talks

¹Fellowes, p. 19.

about his post in Denmark, and the prejudice and envy he encountered in England. He speaks bitterly of "some simple Cantors, or vocall singers, who . . . are merely ignorant, even in the first elements of Musicke," and "young-men, professors of the lute, who vaunt themselves." He accuses the Cantors of calling him old-fashioned and the lute-professors of undermining the importance of the instrument in favour of the Viol de Gamba.

This final book of lute ayres is remarkable in several ways. "A Pilgrimes Solace must be regarded as his masterpiece, and the crown of his life's achievement."¹ There is a masterful coupling of new and old elements--a far greater use of contrapuntal technique, and simultaneously, daring harmonic effects. Textual expression is intensified with both madrigalian word-painting and Italian-style declamation.

"Sweet, stay awhile," shows several of these influences. This song is directly reminiscent of Shakespeare's "Romeo and Juliet." (Act III, sc. V.) The poetry has been attributed to both Donne and Dowland. The first verse is a rearrangement of a Donne poem, (Daybreak) but the origin of the second strophe is a matter of speculation.² The song was dedicated to "William Jewel of Exceter College in Oxford."

¹Peter Warlock [Philip Heseltine], The English Ayre (London: Oxford University Press, 1926), p. 50.

²See Doughtie, pp. 608-609.

Dowland produced a wonderfully evocative atmosphere for this sensual text. "The method of matching each complete line of a poem with a concise musical phrase is now largely laid aside, and a style is adopted by him that is even freer and more extended than that found in the great songs of the second book."¹

Particularly expressive are measures 5 and 6 (Ex. 23) when the voice leaps an octave for the impassioned "it is my heart," a setting which works equally well for the second verse, "Love raise desire by his sweet charms."

Example 23. Meas. 5-6

The day breaks not, it is my

A sense of desperation to express the words "O stay, or else my joys must die," is effectively created by

¹Fellowes, "Songs of Dowland," p. 15.

syncopation in the vocal line. (Ex. 24, meas. 10-11.)

This works just as well in the second verse, "and let thy blissful kisses cherish."

Example 24. Meas. 10-11

Of particular interest is the extended cadence at the end of this song, with its beautiful contrapuntal melody in the tenor. This brings this simple song to a quiet close. (Ex. 25, meas. 13.)

As well as the customary arrangements in A Pilgrimes Solace, there are four songs written as "A Dialogue and Chorus."

The three compositions, "Goe nightly care," "From silent night," and "Lasso mia vita," are something entirely new in the song-writing of the period. The solo voice is accompanied by the lute; the gamba, with a

few exceptions, doubling the lute bass; and in all three songs an entirely independent obbligato for the treble viol.¹

"The links with the consort song are unmistakeable."²

Example 25. Meas. 12-13

die And pe - rish in their in - fan - cy.

12

13

Songs twelve through seventeen, because of the texts, are again completely different from anything which had appeared in Dowland's song-books; these are the only songs with words of a religious nature. Although the familiar Dowland devices remain constant, Poulton says, "the vocal polyphony is so strong throughout, it can hardly be doubted that it was in this form that these songs first took shape in Dowland's mind."³ As Reese points out, "The

¹Poulton, p. 299.

²Spink, p. 21.

³Poulton, p. 305.

dignified songs at the end of 'A Pilgrimes Solace' . . . seem to have been conceived as contrapuntal ensemble music and are less expressive as solos."¹

In "In this trembling shadow cast," there occurs some interesting imitative treatment of the musical material. The accompaniment begins (Ex. 26, meas. 1-3) with a step-wise ascending motive. The bass then enters in measure three with an inversion of this motive, followed by the soprano, a tone higher, with the ascending line. Similar interplay of lines may also be found in measures 9 and 10. (Ex. 27.)

Example 26. "In this trembling shadow cast," meas. 1-3

Example 27. Meas. 6-10

which thy wings shake, Far from hu - man trou -

6.

The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand. The figured bass line is written on a five-line staff with letters (b, d, a, c) and accidentals (flats) indicating the notes for the basso continuo.

bles, hu - man trou - bles, trou - bles placed,

9

The piano accompaniment continues with a similar texture. The figured bass line provides harmonic support with letters and accidentals.

One notes again Dowland's predilection for changes in accompanimental texture to emphasize or underline the text. The unrest engendered by the increased movement of measures 7 to 10 (Ex. 27) expresses the buffeting of life and "human troubles," and leads to the simple chordal structure of the more affirmative section "Songs to the Lord," in Eb major.

Also of interest is the fact that a missing comma in the first line of the Fellowes' edition causes interpretation difficulties. The line should read: "In this trembling, trembling shadow, cast from these boughs which thy wings¹ shake."²

A recapitulation by the bass of its opening motive leads again to g minor, and the final line--a calm and quiet ending, both melodically and harmonically. (Ex. 28, meas. 18-19.)

As Poulton points out, "The song appears to be composed entirely on the first stanza, the emotional contents of the lines being far less appropriately fitted to the music in the second and third."³ In fact, the music often negates the sense of the text, as in the first line of the third verse, "Music all thy sweetness lend." How-

¹See Poulton, p. 306, "wings" or "windes"

²See Doughtie, p. 408.

³Poulton, p. 306.

ever, if one ignores the last two stanzas, this song is indeed an expressive affirmation of faith.

Example 28. Meas. 18-19

Till they feel thy light, till they feel thy light with-in.

18 19

Figured bass notation:
 a d a b a
 c c c b c
 a a c d c a c c a

In "If that a Sinner's Sighs," one notes again the dissonance created by suspensions and cross-relations colouring and emphasizing the text. Of particular interest in this song, however, is the last line, which is "one of the very early examples of a composer giving dramatic expression to the 'bitter weeping' of St. Peter in the manner employed by Bach and other composers of Passion Music."¹ This is achieved with cross-relation in the increased contrapuntal movement in the accompaniment, and syncopation in the voice line. (Ex. 29, meas. 18-19.)

¹Fellowes, p. 8.

Example 29. Meas. 18-19

Pe - ter did, weep, weep, weep, weep bit - ter - ly.

18

Figured Bass:

a	a	d	b a	a	d b a	c	e	f	e c e	a
b			d b	d	b	a	c	f	e	d
c	a c		d	d	a	c	c	c	c	c
a	c d	d	d	a	c	c	c	c	a	a

"Where Sin sore wounding," is the most lyrical of the "religious" songs. The poetry, of unknown origin, is in sapphic form (three lines of five feet, and one of two feet). Because there is little dependance in this song upon devices such as word-painting and dissonance, all four stanzas may be sung with equal effectiveness. Also of interest is the consistently higher tessitura of the piece as it is written, whatever the relative pitch may have been in the seventeenth century.

The alto begins a motive, the first four notes of which are repeated by each voice in turn. (Ex. 30, meas. 1-3.) The first appearance of a rhythmic motive (long-short-long) which is used again and again through-out the piece, also occurs in the alto. (Ex. 30, meas. 2-3.) This is a lovely piece of melodic writing, and is devoid

of melancholy inherent in the other songs of this type.

Example 30. "Where Sin sore wounding," meas. 1-3

VOICE

Where sin sore

LUTE

Songs fourteen to sixteen form a trilogy, "based on a sonnet by Nicholas Breton, printed in his Soules Harmony (1602)."¹ The first two lines of the poem, however, are not Breton's at all, but were adapted by Dowland from the first two lines of stanza nine of the "Bee" (the first three stanzas of which Dowland had already set to music in 1603, XVIII). These lines originally read: (from B. M. Ms. Harl. 6974 f. 230^V)

Greate kinge of Bees, that rightest every wronge
Listen to Patience in her dying songe.

Dowland's adaptation of these two lines and four

¹Doughtie, p. 616-17.

lines from Breton form the text for the first song, "Thou Mightie God;"¹ a reverent address simply declaimed over a chordal texture. A breadth of line is achieved with the long note values, and this, combined with the step-wise descent of the melody beginning in the second bar, underlines the sense of the awe in the text. The first prominent dissonance colours the word "wrong." (Ex. 31, meas. 3.)

Example 31. "Thou Mightie God," meas. 1-3

The musical score for Example 31 consists of three measures. The top staff is for the Voice, written in G major (one sharp) and 13/8 time. The melody is declamatory, with long note values. The lyrics are: "Thou might - y God, that right - est ev' - ry wrong." The bottom staff is for the Lute, written in C major (no sharps or flats) and 13/8 time. The Lute part features a chordal texture with descending figures in the right hand and ascending figures in the left hand. The first measure has a whole note chord in the right hand and a whole note chord in the left hand. The second measure has a half note chord in the right hand and a half note chord in the left hand. The third measure has a quarter note chord in the right hand and a quarter note chord in the left hand.

Imitative descending figures anticipate the soprano line and are appropriate to the expression of supplication in the repetition of "listen to Patience." (Ex. 32, meas. 4-5.)

¹See Poulton, p. 306.

Example 32. Meas. 4-5

Lis - ten to Patience, lis - ten to Patience

4

12 12

The initial long note values, lower range, and narrow field of movement in the soprano voice combine in the last phrase of the first section to give the idea that this is indeed, "a dying song." (Ex. 33, meas. 6-8.)

Example 33. Meas. 6-8

lis - ten to Pa-tience, Patience in a dy - ing, a dy - ing, dying some.

6.

12 12

This somber feeling is in turn reinforced by the dissonance created in the lower parts, and the descending figure which is particularly effective in the penultimate bar with the simultaneous descent in the soprano on "dying." (Ex. 33, meas. 6-8.) This line foreshadows what appears to be, in the final song of the trilogy, a personal expression of Dowland's feelings about his own life and career.

Example 34. Meas. 9-10

When Job had lost his chil - dren,

9.

1

2

3

4

5

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10

11

12

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In the section, which begins with a B+ chord, the soprano's initial interval of a fourth then appears several times in the lower voices, and is followed in the tenor by a descent reminiscent of previous figures. (Ex. 34, meas. 9-10.)

Example 35. Meas. 11-13

The musical score for Example 35, measures 11-13, is written in G major and 4/4 time. The vocal line (soprano) has the lyrics: "lands and goods, Pa - tience, pa - tience as -". The piano accompaniment (piano) features a complex harmonic structure with many accidentals. The basso continuo line (basso continuo) is written on a single staff with figured bass notation. The figures are: b, a, a, c, e, d, e, a, c, a, e, c, b, a, d, a, b, d, c, d, a.


Bar 11 (Ex. 35) ends on an E major chord, and in the next measure, the music moves surprisingly to g minor. This harmonic uncertainty clearly negates the word "Patience," and the conflict is not resolved until measure 14 (Ex. 36) when a tonal centre of a minor is established again, appropriately enough on "assuaged." It is this unsettled feeling in measures 11 and 12 which gives rise to the second statement of "Patience" a tone higher, and a repetition of the long melodic line of measures 2 and 3 (Ex. 31). This sense of hope in the text "Patience assuaged his excessive pain," is underlined by the decreased movement in the lower parts, and syncopation which encourages the downward flow, in contrast to the conflict and greater movement of the previous measures.

Example 36. Meas. 14-15

14

- sua - - ged his ex - ces - sive pain;

d d c d e c a a e e

The ascending line through F# and G# leading to A (Ex. 37, meas. 16-18) increases the tension, and prepares for the change of mood of "hope kept his heart." (Ex. 38, meas. 20.) The word "sorrows" in fact, is not coloured until measure 17 (Ex. 37), accomplished here with suspensions, cross-relations, and the juxtaposition of the rhythmic figure .

Syncopation in the soprano accents "came" (Ex. 37, meas. 17) and gives impetus to the line to express "as fast as floods," depicted in the alto. (Ex. 38, meas. 19.) The soprano then begins an expressive melodic declaration "hope kept his heart." The ascent of the soprano in measure 20 is echoed in the alto, and in measure 21, in the tenor and bass, further reinforcing the impetus of the phrase. In measure 22 (Ex. 39) occur repetitions of the

interval of a fourth heard earlier, and in measure 23, there is an extended cadence, containing a figure in the alto which first appeared in measure 15 (Ex. 38). The repeated g-a in the soprano provides an unusually long cadence, and effectively conveys the word "again."

Example 37. Meas. 16-18

And when his sor-rows, his sor-rows, sor-rows came as fast

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The tempo is marked 'Allegretto' and the time signature is 3/4. The lyrics are: 'And when his sor-rows, his sor-rows, sor-rows came as fast'. The score includes dynamic markings such as 'f' (forte) and '16' (crescendo). The piano part features a prominent bass line with many beamed sixteenth notes.

Example 38. Meas. 19-21

as floods, as floods, Hope kept his heart, his heart, his heart till com-

19

Figured Bass:
 d c a a a c d u e e d e a a d a c d c d f c d a c e

Poulton describes this as "a kind of meditation on the afflictions of Job."¹ In the writer's opinion, however, Dowland's somewhat lengthy treatment of Job's trials was not intended for the purpose of meditation upon these trials, but rather to make the point that "hope kept his heart, till comfort came again." A positive rather than pensive mood is created in the final line. In the last song of the trilogy, which acts as a recapitulation of previously heard ideas, this reaffirmation of hope is also expressed.

The text for the second part of the trilogy "When David's life," is based on the nineteenth and twenty-fourth chapters of I Samuel. The piece begins imitatively, and with its quicker tempo, echoes the increased

¹Poulton, p. 306.

movement of the last section of the first song. (Ex. 40, meas. 1-2.)

Example 40. "When David's life," meas. 1-2

VOICE

When David's life by Saul was of - ten sought, Da - vid's

LUTE

The sense of being "compassed about by woes" is very effectively created in measures 5 to 9 (Ex. 41) through a tortuous chromatic line and resulting narrow movement, and the juxtaposition of altered notes--Bb-B \sharp in measures 6 and 7, and G \sharp -C \flat in measure 8 (Ex. 42). This in turn is underlined by the dissonance created in the lower parts, and is an intense example of text-painting.

A further example of this sort of word-painting occurs in measures 13 to 15 (Ex. 43), in this instance to express "his griefs," reinforced again with syncopations and suspensions in the lower voices.

Example 41. Meas. 3-5

life by Saul, by Saul was often sought, And worlds of

3

Figured Bass:

d	c	a	a	d	c	c	d	a	c	c	a	d	c	a	c
a	a	d	a	d	c	c	d	a	c	c	a	d	c	a	c
b	c	e	d	e	e	c	f	e	e	a	c	c	e		

a

Example 42. Meas. 6-9

woes, worlds of woes, of woes did compass, compass him a - bout, a - bout,

6

Figured Bass:

e	c	a	a	c	c	a	c	c	c	c	d	c	c	a	
c	c	b	c	b	e	b	c	d	e	d	e	d	c	b	c
c	c	b	e			c	e	e	e	d	c	e	c	b	c

Example 43. Meas. 13-15

But in his griefs, but in his griefs, his griefs, his griefs, Hope

Figured Bass:
 Measure 13: c a c d a c d c
 Measure 14: a c a c d c a c d
 Measure 15: a a c
 Measure 16: a e a
 Measure 17: c b c
 Measure 18: c c

Example 44. Meas. 16-19

still did help him out, Hope still did help him, help him out.

Figured Bass:
 Measure 16: d c a c d e d
 Measure 17: d f c d c a c d
 Measure 18: d c a f c e c
 Measure 19: c c c c

Of paramount importance in the last song, "When the poor Cripple," is the appearance of many of the motives heard in the first two songs. This serves to unify the

trilogy. The piece begins with the same tonality (Ex. 45) as the first song, (Ex. 31) and the soprano has a quotation of the last line of the second song (Ex. 44).

Example 45. "When the poor Cripple," meas. 1-3

VOICE

When the poor cripple by the pool did lie

LUTE

Example 46. Meas. 4-5

Full ma - ny, ma - ny years in mi - se - ry and pain,

4

In measure 4, (Ex. 46) the soprano then has an initial leap of a fourth, which then leads to the same melodic line heard twice in "Thou mightie God" (Ex. 31 and 36).

Example 47. Meas. 8-9

But he was well, he was well, was

8

d c e c e f e a a | a c a e a c
 d c e f d c a | d a a f e a c
 e | e c a c a | e a e c a e c

★

**a* is omitted in the tablature but clearly intended, as shown in the Bassus part

The fourth is heard again in the soprano in measure 8 (Ex. 47), and is followed by a line of syncopation and juxtaposition of altered notes, echoing sections in the second song (Ex. 41 and 42). The same writing for "again" (Ex. 48, meas. 11) appears at the end of the first song (Ex. 39).

An interesting quotation of a line first heard in measures 16 and 17 (Ex. 37) of "Thou mightie God" occurs in measure 12 (Ex. 49), but in this instance with an e minor chord, rather than E major.

Example 48. Meas. 10-11

well, and com - fort, com - fort came a - gain, a - gain.

10

Example 49. Meas. 12-14

No Da-vid, Job, nor crip-ple in more grief, in more

*c on the 3rd string is misprinted on the 2nd string in the original edition.

Another section of chromatically altered notes (Ex. 50, meas. 16) leads to the last line "Christ grant me patience and my hope's relief"--a direct quotation of the broad melodic line in the first song.

Example 50. Meas. 15-17

grief; Christ grant me pa - tience, pa - tience and my hope's re - lief.

The text also serves a unifying purpose. The first part is once more a description of miseries, followed by a realization of hope. With the lines "No David, Job, nor cripple in more grief, Christ grant me patience and my hope's relief," the themes of the three songs are tied together, and the trilogy takes on a new light as a very personal reflection upon troubles. Perhaps this piece, because of its seeming sincerity of expression, was actually a true indication of Dowland's own feelings about his life, plagued as he felt himself to be by prejudice and envy.

To contrast these "religious" songs with the secular ones, should not imply that there is a large difference. Indeed, if one examines the analyses of the above twelve songs, one notes the same melodic, harmonic

and structural devices. The difference arises from the nature of the texts, that the religious songs are simply more effectively performed as a vocal ensemble. Just why Dowland should have chosen this particular colour for these poems can only be a matter for speculation. It could be postulated that he desired the anonymity of massed voices praising God; this of course, coming from the traditions of the church.

John Dowland--composer, performer, poet. What we understand of the man must include not only social and musical influences of the age; but also what we know of his own character and personality. It is clear that he was a great musician in his own time, and his music still has meaning and value in the twentieth century. His expressing and revealing of the English language, and his forging of a musical balance between melody line and accompaniment must surely be considered his greatest achievements.

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